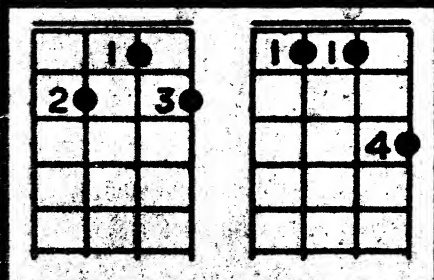


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easy*

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# BANJO CHORDS MADE EASY

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# BANJO CHORDS MADE EASY

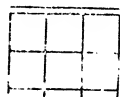
THE purpose of this book is to give (in easy-to-understand form) every chord a player of the banjo is likely to encounter in playing what is known as "chord symbols."

Every published song copy now issued includes these accompanying symbols, and by the aid of this book all players of the banjo can accompany a singer, pianist, or other instrumentalist.

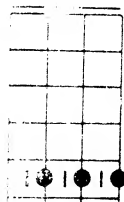
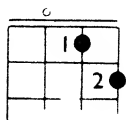
As every chord is given in diagram form no knowledge of music is necessary to play the correct harmonies, but for the benefit of the player who also reads music, under each diagram will be found the chord in correct musical notation.

The vertical lines in the diagrams represent the four strings of the banjo; the double line at the top indicating the *nut*. The horizontal lines represent the frets. The dot (●) placed between the frets indicates the string to be fingered at that particular fret with the finger marked. Here it should be emphasised that the finger tip should be immediately behind the fret, not *on* it.

When an "open (i.e. not to be fingered) string is included in a chord it is indicated in the diagrams by an O above the particular string to be included. Thus:—



Each chord in this book is given in its simplest form, but the player should bear in mind that the actual notes given can be used in any other formation ("shape") to make the change from one chord to another without jumping about the fingerboard. C.E.G. can be re-grouped to become G.E.C. As an example: the chord of C Major, which is shown on page 9 as:— could also be played thus:—



By "inverting" the chord of C Major like this it would make it easier to follow (for example) with the chord of Eb dim, which is played in the same fingerboard "position." (Refer to the chord of Eb dim. on page 12 and this explanation will be clear).

As a guide to "inverting" chords, a chart of the banjo fingerboard is given on the next page with all the notes at each fret clearly marked.

# HOW TO ACCOMPANY SONGS

TO accompany songs it is necessary, first of all, to note the time of the tune. Each piece of music is divided into equal bars (or measures of time) and each bar must contain the same value in notes.

Two figures (one placed over the other) are required to indicate the time in music; the upper figure representing the number of notes (which is indicated by the lower figure) to be played in each bar.

For instance: a piece of music written in three-quarter time should have three crotchets (or quarter notes) in each bar. Thus if the chord symbol for a bar of music in three-quarter is A<sub>7</sub>, the player would play the chord of A<sub>7</sub> three times.

Any song can be followed simply by noting the time signature. 2 4 would mean that two chords are to be played to each bar; 4 4 (sometimes indicated by the letter C) would mean four chords; and so on.

Sometimes popular songs have a change of chord within the bar. The same number of beats to the bar will still have to be played, but a change of chords will have to be made where indicated by the new symbol.

When only one symbol is given at the beginning of the bar this means that the chord indicated is to be played on each beat of that bar.

In popular music it is usual to accent the first beat of the bar: this beat being played with just a little more emphasis than the remaining beats in the bar.

Try to memorise the chords symbols as you go along so that—with practise—you will be able to accompany songs by reading from the song copy "at sight."

	1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	8th.	9th.	10th.	11th.	12th.
1st string.	D <sup>#</sup> E <sup>b</sup>	E F <sup>b</sup>	F E <sup>#</sup>	F <sup>#</sup> D <sup>b</sup>	G C	G <sup>#</sup> A <sup>b</sup>	A B <sup>b</sup>	A <sup>#</sup> E <sup>b</sup>	B C <sup>b</sup>	C D <sup>b</sup>	C <sup>#</sup> D <sup>b</sup>	D E <sup>b</sup>
2nd string.	C D <sup>b</sup>	C <sup>#</sup> D <sup>b</sup>	D E <sup>b</sup>	D <sup>#</sup> E <sup>b</sup>	E F <sup>b</sup>	F E <sup>#</sup>	F <sup>#</sup> G <sup>b</sup>	G A <sup>b</sup>	G <sup>#</sup> A <sup>b</sup>	A B <sup>b</sup>	A <sup>#</sup> B <sup>b</sup>	B C <sup>b</sup>
3rd string.	C <sup>#</sup> A <sup>b</sup>	A B <sup>b</sup>	A <sup>#</sup> E <sup>b</sup>	E C <sup>b</sup>	C D <sup>b</sup>	C <sup>#</sup> D <sup>b</sup>	D E <sup>b</sup>	D <sup>#</sup> E <sup>b</sup>	E F <sup>b</sup>	F E <sup>#</sup>	F <sup>#</sup> G <sup>b</sup>	G A <sup>b</sup>
4th string.	C <sup>#</sup> E <sup>b</sup>	D E <sup>b</sup>	D <sup>#</sup> E <sup>b</sup>	E F <sup>b</sup>	F E <sup>#</sup>	F <sup>#</sup> G <sup>b</sup>	G A <sup>b</sup>	C <sup>#</sup> A <sup>b</sup>	A B <sup>b</sup>	A <sup>#</sup> E <sup>b</sup>	B C <sup>b</sup>	C D <sup>b</sup>

TO accompany any song it is a simple matter to work out all the chords involved (the symbols on the song copy will give the necessary harmonics) by referring to the appropriate pages in this book.

Here it should be mentioned that certain symbols (although involving a change of note name in actual musical notation) are really the same. For instance: A♭ is the same as B♭ (as indicated on the page devoted to the chords of B♭). Thus if the chord of, say A♭ minor is wanted, the chord of B♭ minor, as printed, is the one to be played.

This is what is known as enharmonic change: i.e., change of name without a change of actual sound.

In certain cases throughout this book, both 3-note and 4-note formations of the same chord are given. In actual fact, the 3-note chords are not complete but, for the player who cannot master the more difficult fingering of the 4-note chords, the easier formations are not incorrect.

Very infrequently such symbols as ninths, elevenths and thirteenths (indicated by the usual symbol, plus a 9, 11, or 13) will be met with. The author does not feel justified in including in this book such chords. The appropriate Dom. 7th chord can be substituted. For instance, if one finds the symbols A9th or A13th, it would be quite correct to substitute A7th.

The author of this book cannot too strongly urge all players of the banjo to learn to play from music. A knowledge of chords is a great help in playing the banjo, but the player who is content to only play from chord symbols misses three-quarters of the fun and enjoyment to be derived from the banjo.

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## ABBREVIATIONS.

The following abbreviations are used in this book:

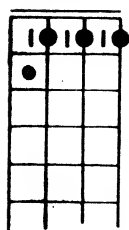
**Dom.**.....Dominant.    **Dim.**.....Diminished.    **Aug.**.....Augmented.

---

\* If this four-note chord "shape" is found too difficult to play, the three-note MINOR chord can be substituted.

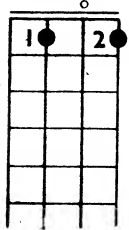
\* If this four-note chord "shape" is found too difficult to play, the three-note AUGMENTED chord can be substituted.

Major

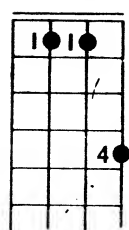


Ab

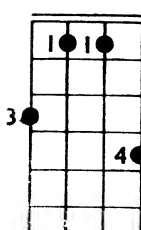
Minor



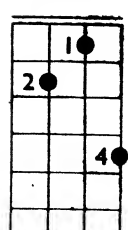
Abm

Dom 7th  
(3-note)

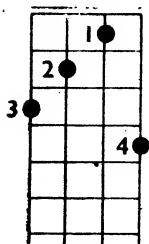
Ab7

Dom 7th  
(4-note)

Ab7

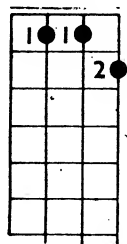
Dim  
(3-note)

Ab dim

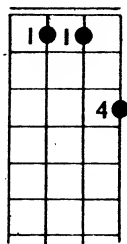
Dim  
(4-note)

Ab dim

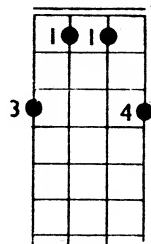
Aug.



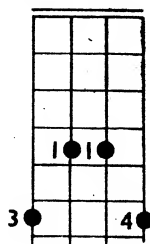
Ab+

Added 6th  
(3-note)

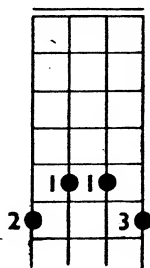
Ab+6

Added 6th  
(4-note)

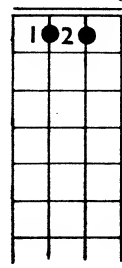
Ab+6

Minor 7th  
(see \*, page 4)

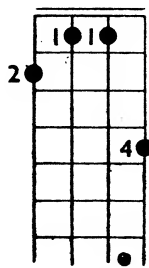
Ab m7

Dom 7th # 5th  
(see † page 4)

Ab7#5

Dom 7th b 5th  
(3-note)

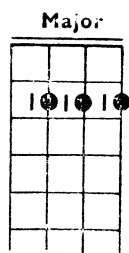
Ab7b5

Dom 7th b 5th  
(4-note)

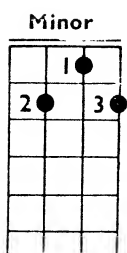
Ab7b5

The correct position for holding the banjo is with the hoop resting on the right thigh (or in the lap, if such a position is preferred) with the arm of the instrument crossing the body at about 45 degrees.

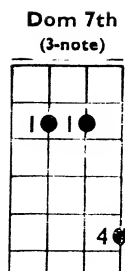




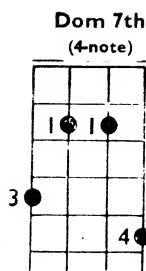
A



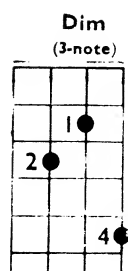
Am



A7



A7



A dim



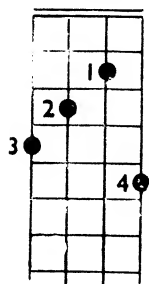
Dim  
(4-note)

Aug.

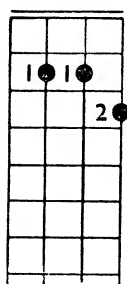
Added 6th  
(3-note)

Added 6th  
(4-note)

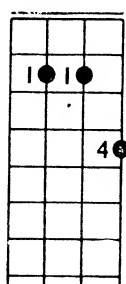
Minor 7th  
(see \* page 4)



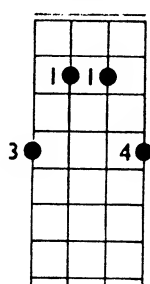
A dim



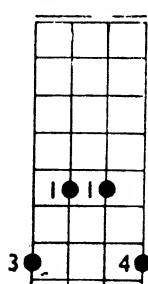
A+



A+6



A+6



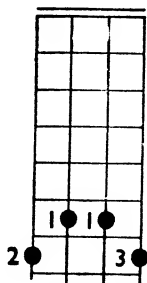
Am7



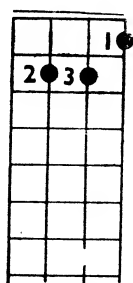
Dom 7th # 5th  
(see † page 4)

Dom 7th b 5th  
(3-note)

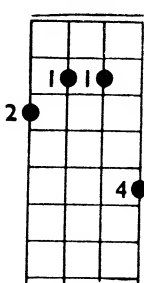
Dom 7th b 5th  
(4-note)



A7#5



A7b5

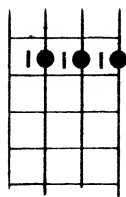


A7b5

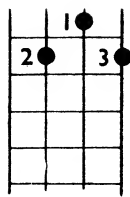


To produce good tone it is necessary for ONLY the tips of the left-hand fingers to stop the strings—and the finger-tips should be close to (but not *on*) the fret at which the string is being stopped.

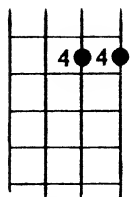




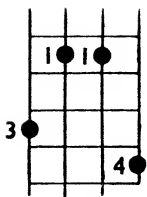
B $\flat$



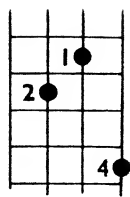
B $\flat$ m



B $\flat$ 7



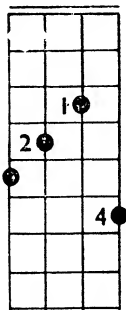
B $\flat$ 7



B $\flat$  dim

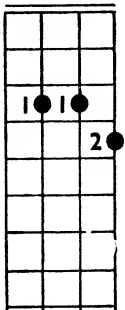


Dim  
(4-note)



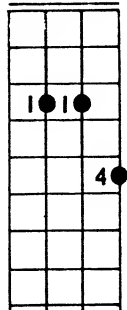
B $\flat$  dim

Aug.



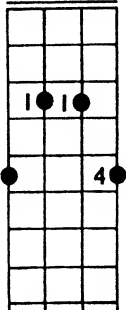
B $\flat$ +

Added 6th  
(3-note)



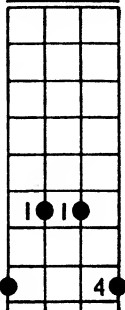
B $\flat$ +6

Added 6th  
(4-note)



B $\flat$ +6

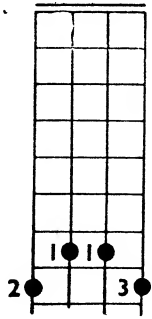
Minor 7th  
(see \* page 4)



B $\flat$ m7

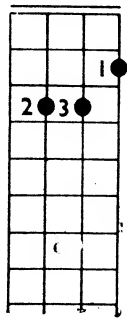


Dom 7th  $\sharp$  5th  
(see † page 4)



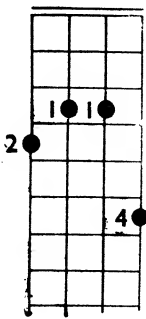
B $\flat$ 7 $\sharp$ 5

Dom 7th  $\flat$  5th  
(3-note)



B7 $\flat$ 5

Dom 7th  $\flat$  5th  
(4-note)

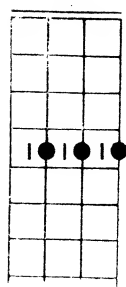


B $\flat$ 7 $\flat$ 5

Unless the banjo bridge is in its correct position you cannot play in tune. The bridge should be on the vellum at a point the same distance from the 12th fret as that fret is from the nut.

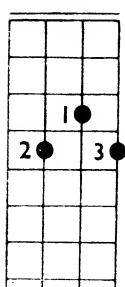


Major

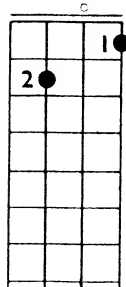


B

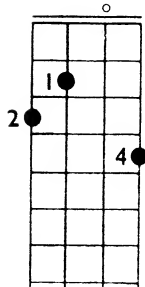
Minor



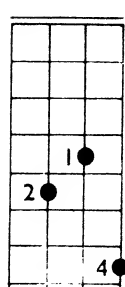
Bm

Dom 7th  
(3-note)

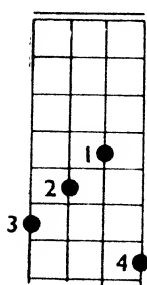
B7

Dom 7th  
(4-note)

B7

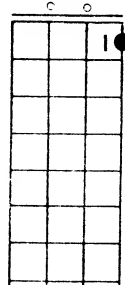
Dim  
(3-note)

B dim

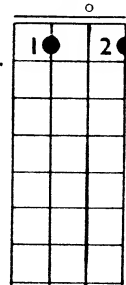
Dim  
(4-note)

B dim

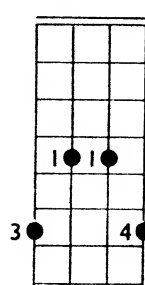
Aug.



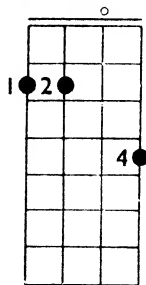
B+

Added 6th  
(3-note)

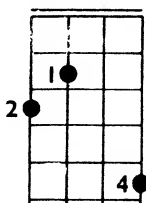
B+6

Added 6th  
(4-note)

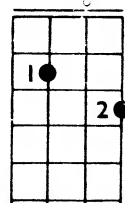
B+6

Minor 7th  
(see \* page 4)

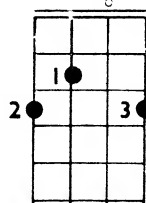
Bm7

Dom 7th # 5th  
(see † page 4)

B7#5

Dom 7th b 5th  
(3-note)

B7b5

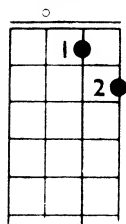
Dom 7th b 5th  
(4-note)

B7b5

The banjo vellum is the sounding board of the instrument and unless it is pulled down hard you cannot get the best results. At the right tension the vellum should only just "give" to hard pressure of the thumb. *Never* tighten a vellum in damp weather.

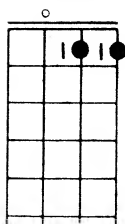


Major



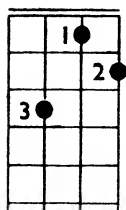
C

Minor



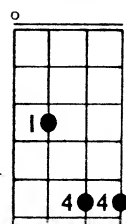
Cm

(3-note)



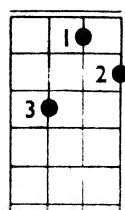
C7

(4-note)

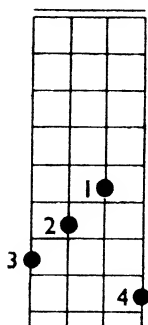


C7

(3-note)

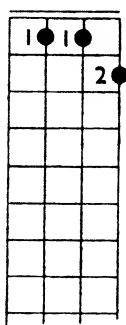


C dim

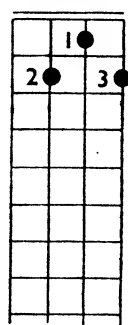
Dim  
(4-note)

C dim

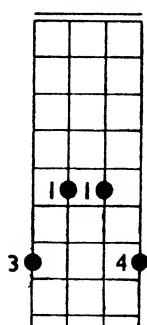
Aug.



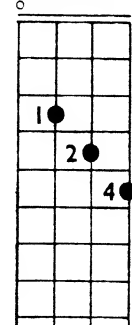
C+

Added 6th  
(3-note)

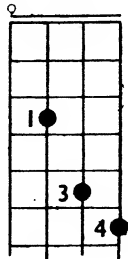
C+6

Added 6th  
(4-note)

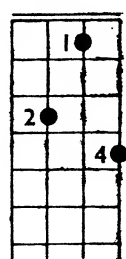
C+6

Minor 7th  
(see \* page 4)

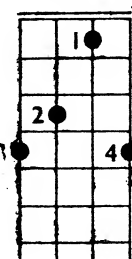
Cm7

Dom 7th # 5th  
(see † page 4)

C7#5

Dom 7th b 5th.  
(3-note)

C7b5

Dom 7th b 5th  
(4-note)

C7b5

You cannot produce good tone from a banjo fitted with "cheap" strings. Buy only the best strings (although they may cost a little more, they are cheaper in the end) and never keep a string on the instrument if it is rusted or all elasticity has been lost.



Major	Minor	Dom /th (3-note)	Dom /th (4-note)	Dim (3-note)
D <sub>7</sub>	D <sub>7</sub> m	D <sub>7</sub>	D <sub>7</sub>	D <sub>7</sub> dim

Dim (4-note)	Aug.	Added 6th (3-note)	Added 6th (4-note)	Minor 7th (see * page 4)
D <sub>7</sub> dim	D <sub>7</sub> +	D <sub>7</sub> +6	D <sub>7</sub> +6	D <sub>7</sub> m7

Dom 7th # 5th (see † page 4)	Dom 7th b 5th (3-note)	Dom 7th b 5th (4-note)
D <sub>7</sub> #5	D <sub>7</sub> b5	D <sub>7</sub> b5

Always wipe the strings with a slightly oiled rag after playing. It is a wise plan to keep an oily rag in the banjo case and make a habit of wiping the strings after playing. Rub the rag the entire length of the strings—and wipe *underneath* the strings as well as on the top.

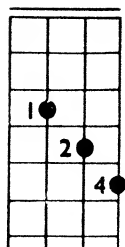
<b>Major</b>	<b>Minor</b>	<b>Dom 7th</b> (3-note)	<b>Dom 7th</b> (4-note)	<b>Dim</b> (3-note)
<b>D</b>	<b>Dm</b>	<b>D7</b>	<b>D7</b>	<b>D dim</b>

<b>Dim</b> (4-note)	<b>Aug.</b>	<b>Added 6th</b> (3-note)	<b>Added 6th</b> (4-note)	<b>Minor 7th</b> (see * page 4)
<b>D dim</b>	<b>D+</b>	<b>D+6</b>	<b>D+6</b>	<b>Dm7</b>

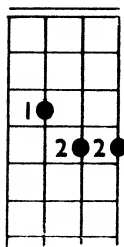
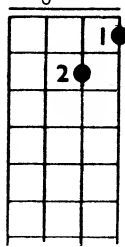
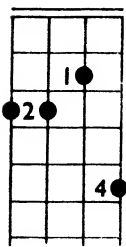
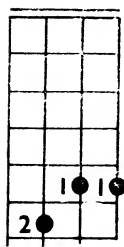
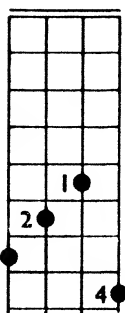
<b>Dom 7th # 5th</b> (see † page 4)	<b>Dom 7th b 5th</b> (3-note)	<b>Dom 7th b 5th</b> (4-note)
<b>D7#5</b>	<b>D7b5</b>	<b>D7b5</b>

The correct way to fit a string is : push the end through the hole in the peg ; pass the loose end *round* the string twice ; and, holding the loose end taut, turn the peg until the string is at tension. A string thus fitted will never slip and replacement is a simple matter.

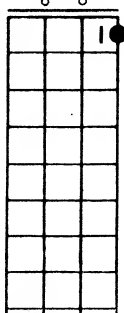
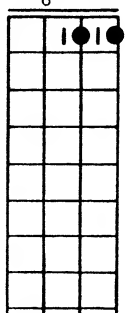
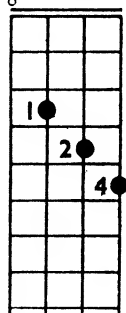
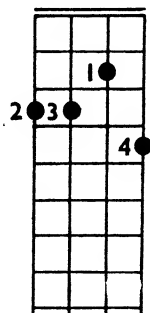
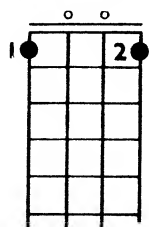
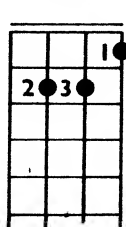
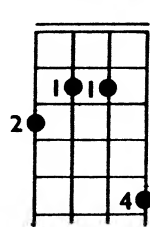
Major

E $\flat$ 

Minor

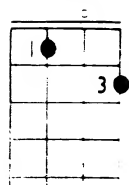
E $\flat$ mDom 7th  
(3-note)E $\flat$ 7Dom 7th  
(4-note)E $\flat$ 7Dim  
(3-note)E $\flat$  dimDim  
(4-note)E $\flat$  dim

Aug.

E $\flat$ +Added 6th  
(3-note)E $\flat$ +6Added 6th  
(4-note)E $\flat$ +6Minor 7th  
(see \* page 4)E $\flat$ m7Dom 7th  $\sharp$  5th  
(see † page 4)E $\flat$ 7 $\sharp$ 5Dom 7th  $\flat$  5th  
(3-note)E $\flat$ 7 $\flat$ 5Dom 7th  $\flat$  5th  
(4-note)[E $\flat$ 7 $\flat$ 5

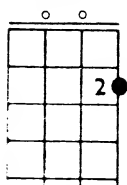
When not in use a banjo should always be kept in its case (never leave a musical instrument lying about on a chair) and the case kept in a well-aired room free from draughts. Look after your banjo and it will return you good dividends.

Major

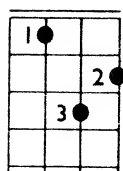


E

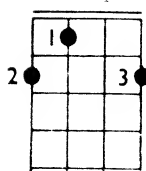
Minor



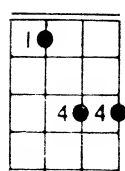
Em

Dom 7th  
(3-note)

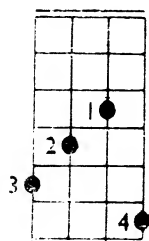
E7

Dom 7th  
(4-note)

E7

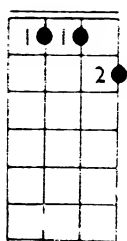
Dim  
(3-note)

E dim

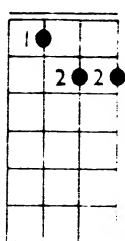
Dim  
(4-note)

E dim

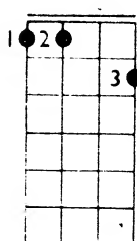
Aug.



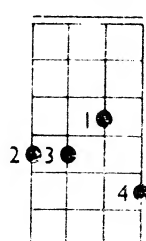
E+

Added 6th  
(3-note)

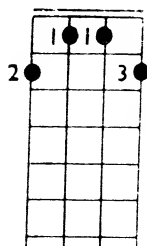
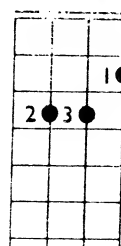
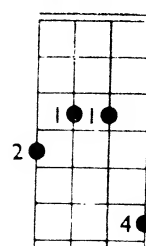
E-6

Added 6th  
(4-note)

E-6

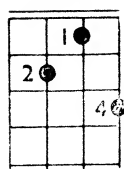
Minor 7th  
(see \* page 4)

Em7

Dom 7th  $\leq$  5th  
(see † page 4)E7 $\leq$ 5Dom 7th  $\geq$  5th  
(3-note)E7 $\geq$ 5Dom 7th  $\geq$  5th  
(4-note)E7 $\geq$ 5

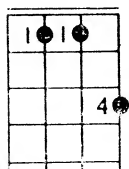
The greatest enemy of the banjo vellum is moisture. Never allow any liquid to come into contact with the vellum. It is a good plan to make a bag of soft cloth to cover the complete banjo hoop and always put this in position before replacing the banjo in its case.

## Major

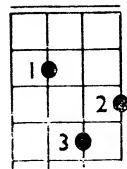


F

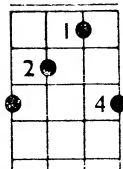
## Minor



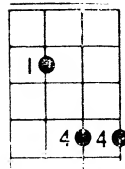
Fm

Dom 7th  
(3-note)

F7

Dom 7th  
(4-note)

F7

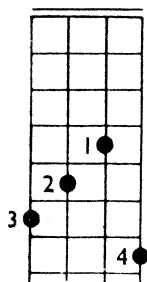
Dim  
(3-note)

F dim



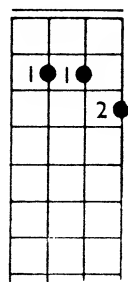
## Dim

(4-note)

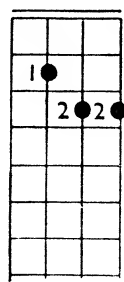


F dim

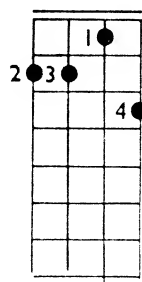
## Aug.



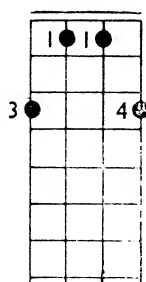
F+

Added 6th  
(3-note)

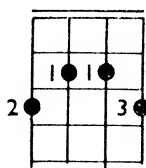
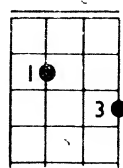
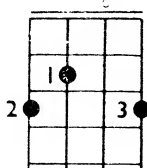
F 6

Added 6th  
(4-note)

F 6

Minor 7th  
(see ↑ page 4)

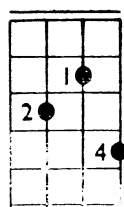
Fm7

Dom 7th  $\flat$  5th  
(see ↑ page 4)F7 $\flat$ 5Dom 7th  $\flat$  5th  
(3-note)F7 $\flat$ 5Dom 7th  $\flat$  5th  
(4-note)F7 $\flat$ 5

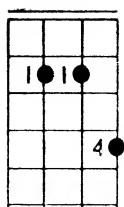
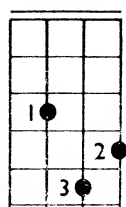
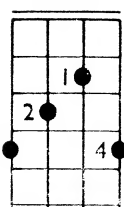
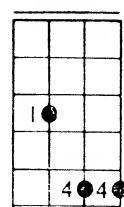
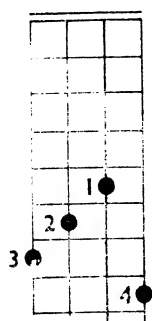
If you play with a plectrum, always see that its playing edges are nicely bevelled and highly polished. A plectrum with rough edges will not only be a drawback to "clean" picking but will cause string breakages.



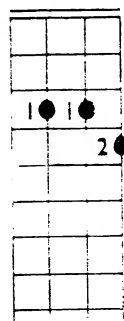
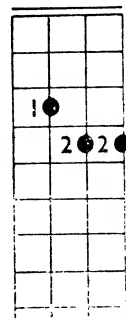
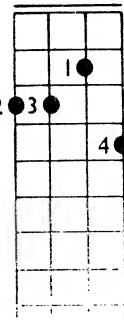
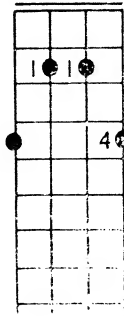
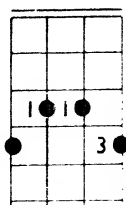
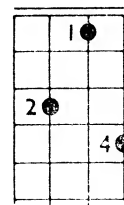
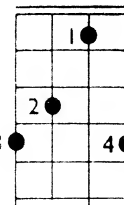
Major

G<sub>7</sub>

Minor

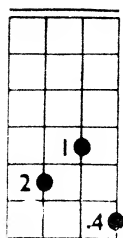
G<sub>7m</sub>Dom 7th  
(3-note)G<sub>7</sub>Dom 7th  
(4-note)G<sub>7</sub>Dim  
(3-note)G<sub>7</sub> dimDim  
(4-note)G<sub>7</sub> dim

Aug.

G<sub>7-</sub>Added 6th  
(3-note)G<sub>7-6</sub>Added 6th  
(4-note)G<sub>7-6</sub>Minor 7th  
(see \* page 4)G<sub>7m7</sub>Dom 7th  $\leq$  5th  
(see † page 4)G<sub>775</sub>Dom 7th  $\rightarrow$  5th  
(3-note)G<sub>775</sub>Dom 7th  $\rightarrow$  5th  
(4-note)G<sub>775</sub>

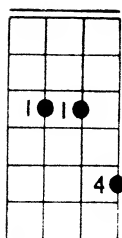
The best plectra are made from tortoise-shell. Choose a pick with just a little 'give' in it and see that it is properly bevelled and polished. It will repay you to look after your favourite plectrum.

## Major



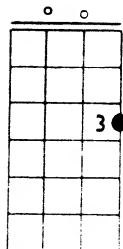
G

## Minor



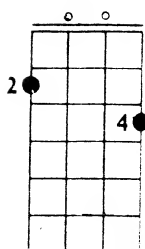
Gm

## (3-note)



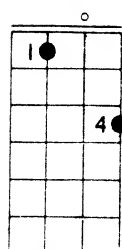
G7

## (4-note)



G7

## (3-note)

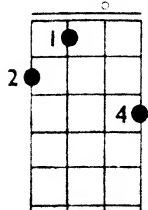


G dim



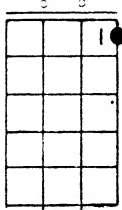
## Dim

(4-note)



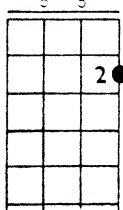
G dim

## Aug.

G<sup>+</sup>

## Added 6th

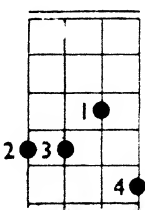
(3-note)



G - 6

## Added 6th

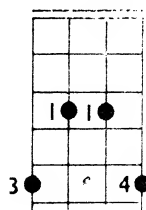
(4-note)



G + 6

## Minor 7th

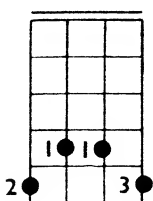
(see \* page 4)



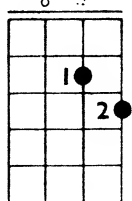
Gm7

Dom 7th  $\leq$  5th

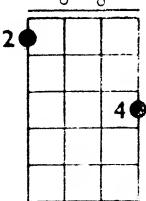
(see † page 4)

G7 $\flat$ 5Dom 7th  $\triangleright$  5th

(3-note)

G7 $\sharp$ 5Dom 7th  $\triangleright$  5th

(4-note)

G7 $\sharp$ 5

Whenever you play the banjo before non-players, try to present the instrument in a proper musical manner. Much of the misunderstanding of the banjo's capabilities has been brought about by mediocre players (?) performing in public. The banjo is a happy-go-lucky instrument, but it is an instrument capable of the best in music.

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